



ART AND ARCHITECT OF PERUNKULAM AREA TEMPLES

A. Radha¹ | Dr. G. Paranthaman²

¹Ph. D. Research Scholar (Full-Time), Department of History, Alagappa University, Karaikudi, India.

²Assistant Professor, Department of History, Alagappa University, Karaikudi, India.

ABSTRACT

In this paper the researcher discussed the history of Tamil Nadu during the medieval period was very basic among the later Pandyas and the early Cholas in perunkulam. It is an all-inclusive language which individuals of all countries can comprehend. Every country has its own method of articulation of its craft. This transitory character is definitely not an unexpected innovation of the Tamils however changed from the North. The convention of rock-cut design for example the Chaityas and Viharas of the Buddhists started by Ashoka at Barabar slopes was before long taken up in the snare rock districts of South India. The plinth comprises expansive divisions like pitha, upapitha and adhisthan each having a lot increasingly optional moldings like kanda, kaboda, uyalavari, pakkai, padmam, tiranvi and so forth. The regal pictures showed up on the North mass of Mahamandapam of Gomathi Amman holy place. Pudai mold is of stone materials and of suthai to which all the front appendages of body extending forward and anticipated towards the front side and leaving the entire posterior of them straight. Such pudai sculptures and suthai images are found in different places in this sanctuary.

KEYWORDS: Art, Architect, Temples Etc.

INTRODUCTION:

The history of Tamil Nadu during the medieval period was very basic among the later Pandyas and the early Cholas in perunkulam. This element is later embraced by the Rashtrakutas. The Circular managers have first utilized in the Panamalai, Talagiriswara sanctuary and afterward in the Kalugumalai Vettuvankoil sanctuary of the Pandyas, are followed in the Sirval sanctuary of Rashtrakutas and Sammundarai sanctuary at Sravanabelgola. Henceforth the utilization of Circular supervisors has movement to Deccan at the appropriate time. Some embellishing images of blossoms, buds and leaves cut around the blessed space of Kudu had been an extraordinary component of the Pallava Rathas and a couple of sanctuaries of the Pandyas. A similar character is likewise found at Ellora and Pavalarisangam Rupala Sangameswara sanctuary of the Rashtrakutas. First-ever in the south, the Sala-Sikara of Pallavas at Mahabalipuram (Bhima Ratha) was then utilized in Rashtrakutas Kailasanatha sanctuary at Ellora.

ART AND ARCHITECTURE:

The word 'arts' is gotten from the Latin word signified. Collin's Encyclopedia characterizes craftsmanship as an outflow of an expression of thought and feeling attempting to depict connection among god and man. Workmanship can likewise be characterized as "the utilization of expertise and creative mind in the production of stylish articles, conditions or encounters that can be imparted to other people". Consequently, Art is all around characterized as the creation or articulation of what is delightful, engaging or more than huge. It is an all-inclusive language which individuals of all countries can comprehend. Every country has its own method of articulation of its craft, i.e., engineering, form, painting, music and move however the way of life of every country is extraordinary. Workmanship can be isolated into two principle classes i.e., Visual expressions and Graphic expressions. Visual Arts manage engineering, form, painting, move and music. The most forcing among visual expressions, design, had formed into two structures i.e., common and strict. The endurance pace of mainstream examples through the ages is slimly contrasted with the strict multi differential structures. Realistic Arts include wood cutting etching bone and ivory cutting, botanical and creature themes over earthenware production and so on. It is no exemption to this all-inclusive marvel.

The Indian craftsmanship particularly the Hindu one depends on the conviction that innovative nature is the showed will-power of God, which is spoken to in Hinduism by the Trinity of Brahma, Vishnu, and Siva who represent the forces of creation, conservation, and decimation. Thus the craftsmanship awareness among the individuals of India had its root in the early long stretches of Indian History and it slowly advanced itself into a perfect race understanding. This specialty of India isn't an abundance of specific line or locale and has transitory character because of political, social, strict and financial elements. The float of workmanship in Tamil Nadu is all around dug in India as well as had offered reasonable for swamp the whole South Asian, zone include such autonomous areas like Sri Lanka, Indonesia, Malaysia, Burma, Thailand and Cambodia. Most definitely every one of these locales shows a chthonic alliance and this would commend not just of the deliberate retention of the workmanship media yet in addition the politico-social framework of South India all the more exceptionally Tamil Nadu. The components of the Architecture have floated from neighboring areas to Tamil Nadu and get included new highlights and afterward relocated to their dis-

tricts. Design is the most limited, in fact, careful and outwardly noteworthy mode of the tasteful inheritance contrasted and different classes, for example, mold, painting, move and music. In Tamil Nadu, it has been the most stupendous and lastingly fulfilling substance establishing national and worldwide comprehension. It happens simply because of its floating nature. This transitory character is definitely not an unexpected innovation of the Tamils however changed from the North. The convention of rock-cut design for example the Chaityas and Viharas of the Buddhists started by Ashoka at Barabar slopes was before long taken up in the snare rock districts of South India. This growing character of Buddhist design was embraced before by the Buddhists and afterward by the Hindus and the Jams. Additionally, the joined Buddhist and Hindu characters of engineering spread into the Deccan district most likely during the system of Satavahanas. The Brahmanical and Jain beliefs also began receiving the Rock-cut method of sanctuaries all over South from Deccan to the Cape. There were various Buddhist unearthing of Chaitya corridors and Viharas found in the region of Pune and Nasik and Ajanta and Aurangabad.

PAINTINGS:

Like figure, artistic creations have additionally floated starting with one territory then onto the next region. The artworks of Ajanta by the Satavahanas, Vakatakas, and the Chalukyas had given a plan to the early Pandyas to paint the dividers of the stone cut cavern at Sittannavasal. Coloring, method of painting and other anatomical highlights of Sittannavasal is as same as Ajanta however the subject is extraordinary. The Sittannavasal design is pretty much followed by the Rashtrakutas at Ellora. The picture of Nataraja and the demi-Gods are like Thanjavur sanctuary artistic creations. The compositions of Vijayanagara is totally extraordinary in Character. Telling a story through artistic creations was initially presented by the Vijayanagar rulers in Tamilnadu. This procedure is embraced by Andhra Pradesh. Nayaks additionally followed the example of Andhra style in their artistic creations. Along these lines, the component of painting never excluded from the qualities of relocation. Craftsmanship in India has been a stylish articulation as an issue of joy and satisfaction prompting nothing past that. This must be taken as a minor explanation of certainty and neither reciprocal nor defamatory to the way of life. With uncommon special cases on account of the inescapable expert senses of craftsman, the majority of the workmanship in India looks for and accomplishes if the fitting spot in the strict plan is its form, engineering, iconography, or verse, music and artistic creations.

GARBHAGRIHAM:

The garbhagraha establishes the focal center of the Hindu sanctuary around which the sanctuary complex expands in a macrocosmic manner. The garbhagraha or karuvarai [sanctum sanctorum], the dim room revering the essential god, is the most hallowed piece of the sanctuary. It comprises of structural parts like plinth, pada, and vimana. The plinth comprises expansive divisions like pitha, upapitha and adhisthan each having a lot increasingly optional moldings like kanda, kaboda, uyalavari, pakkai, padmam, tiranvi and so forth. The pada lodges enriching highlights like devakostha, kumbha panjara, kostha panjara and so on.

The fundamental piece of the sanctuary is the Sanctum Sanctorum. Arthamandapam with one passageway on the east and the Mahamandapam. The

dividers of Sanctum Sanctum contain the devogosthas and mortars. The whole parts are encased by the inward fenced-in area divider, which has the principal entrance on the eastern side. There is an Unnaliga around the Sanctum. The Sanctum Sanctorum houses the stone picture of Siva. The Garbhagriha of the primary hallowed place is a square shape. The Garbhagriha, Andaralla, Arthmandapam, Mahamandapam and Muhamandapam have the same Adhistana. Padaprastra Griva Shikha and Stupi have been based on the Adhisthana inaccordance with the Hindu Agamas. The adhisthana is characterized as a storm cellar of a vimana. Vimana to primary god is higher than different vimanas.

SCULPTURE:

Model is the specialty of making sculptures. Pictures uncover the theoretical ideas and estimations of mysticism, religion and prompt otherworldly understanding. Hindu figure is commonly isolated into two classes, unattached sculpture and help mold. The figure is commonly intended for the depiction of a picture of a godlikeness or mainstream individual. Alleviation sculpture is chiefly used for brightening the divider surface. Pictures are additionally isolated into memorable and immovable pictures are partitioned into four sorts implies for love and taken out in vahanas or celebration occasions (ulsavaberbas) balibedas and shapaoraberbas (are utilized in washing ceremoneis) the time of (2500) 200 and fifty years from 600 AD to 850 AD is a significant occasion in the field of design, mold religion and customs. The broadening of sanctuary complex and ceremonies, for example, love and washing and so forth contributed towards the advancement of designed and when the customs and celebrations were seen in sanctuaries, the pictures were required for being taken out for parade on the times of celebration. Along these lines, it let to the need for getting ready for divinities. This is the start of the utilization of metal pictures for the parade.

RELIEF SCULPTURE:

The sculpture is principally used for finishing the divider surface. Help model of lion, blossoms, Swan, Yogi, moving lady, Dwarapalakas, Tavil, Nathaswaram, moving posture of the yogi, regal pictures, sivanadiyar, Vinayagar, Murugan, warrior, sitting posture yali are showed up on the mainstays of Mahamandapam. The regal pictures showed up on the North mass of Mahamandapam of Gomathi Amman holy place.

THE BRONZE IMAGES OF THE TEMPLE:

On the north-western side of Arthmandapam bronze sicons of sixty-three Nayanmars, Subramanya, Valli, Deivanai, Urchavar, Tiruvaludisvarar, Komathiamman, Somasundari Amman, Natarajar, Manichavasagar kept on the stage. In Northern dividers of Mahamandapa, three feet bronze picture of Nataraja and two feet stature bronze picture of Gomathi Amman are kept. The bronze picture of Nataraja from start to finish is one hundred and twelve cm. The expansiveness is ninety-nine cm. From head to feet it estimates seven feet. The left foot is raised. The ruler stumps on myyalakan on a lotus over the base. The face is maintaining a strategic distance from and plowed to one side. The upper two hands with the drum and the fire are far separated in the hand of assurance is curled the cobra raising its head erect. Thegajahastam is tossed over the chest. The planted and lifted feet the fabric flying from the stomach band, the upper piece of clothing and the forming of the appendages all present an elegant appearance. There are twenty-nine fiamas in all in the Tiruvaehi fourteen on either side with three tongues each and top one with five tongues. A portion of the dolls and sculptures showing up in different places in this sanctuary are made of suthai material, suthai material is comprised of limestone pounded well and sugarcane juice and jaggery juice and NelliKani juice have blended it and all these blends turns into a glue applied to a wooden peg loaded up with iron wires secured by limestone materials or more all these sulthai blends is set and meka dolls and sculptures. At that point over these dolls hued paint is applied. This is the manner by which suthai dolls are made and fixed on the vimana story tower over the mandapas and Thirumadil corner. Pudai mold is of stone materials and of suthai to which all the front appendages of body extending forward and anticipated towards the front side and leaving the entire posterior of them straight. Such pudai sculptures and suthai images are found in different places in this sanctuary.

CONCLUSION:

These figures register a few prominent advances especially in terms of frivolity which is plentiful, novel, and of value. A few new thoughts were gotten from outside prepared and assimilated into the customary style. In this way form too in Tamilnadu isn't static in character and should progress in various stages.

REFERENCES:

- Ambika, R., & Krishnamoorthy, K. (2019). Determinant of Socio-Economic Sustainable Development.
- Ambika, R., & Krishnamoorthy, K. (2019). Factors of Social Economic Status.
- Bandyopadhyay, A. K. (1992). agrarian economy of Tamilnadu, 1820-1855. KP Gabchi & Co..
- Feuerstein, G. (2012). The yoga tradition: Its history, literature, philosophy and practice. SCB Distributors.
- Ganesan, S. (2010). Preserving Early Print Literature on the History of Tamilnadu. Microform & Imaging Review, 39(2), 56-60.
- Grafe, H. (1990). The History of Christianity in Tamilnadu from 1800 to 1975. Verlag d. Evangelische-Luth. Mission.
- Habib, I. (2002). Essays in Indian history: Towards a marxist perception; with, the economic history of medieval India: A survey. Anthem Press.
- Iniyen, E. (2015). History and archaeological wealth of Tamilnadu with accent on tourism angle. Scholars Journal of Arts, Humanities and Social Sciences, 3(3B), 717-727.
- Ludden, D. (1978). Ecological zones and the cultural economy of irrigation in southern Tamilnadu. South Asia: Journal of South Asian Studies, 1(1), 1-13.
- Itchiner, M. (1998). The Coinage and History of Southern India, part two: Tamilnadu-Kerala.
- Mukund, K. (2005). The View from Below: Indigenous Society, Temples, and the Early Colonial State in Tamilnadu, 1700-1835. Orient Blackswan.
- Nilakanta Sastri, K. A. (1990). Political history of Tamilnadu. South Indian Studies, Dr. TV Mahalingam Commemoration Volume, Mysore: Geetha Book House, 130-46.
- Padmaja, T. (2002). Temples of Kr̄ṣṇa in South India: History, Art, and Traditions in Tamilnādu. Abhinav Publications.
- Pandian, M. S. S. (1994). Notes on the Transformation of'Dravidian'Ideology: Tamilnadu, c. 1900-1940. Social Scientist, 84-104.
- Rajayyan, K. (1978). History of Tamilnadu 1565-1965.
- Rajayyan, K. (1974). History of Madurai, 1736-1801 (No. 1). Madurai: Madurai University.
- Rao, V. N., Shulman, D., & Subrahmanyam, S. (2002). Symbols of substance: Court and state in Nayaka period Tamilnadu.
- Satyamurti, T. (1978). The Nataraja Temple: history, art, and architecture. Classical Publications.
- Saveri, S. F. (2013). History identity and politics: Aravani movement in the state of Tamilnadu, India (Doctoral dissertation, INFLIBNET).
- Siva, E. (2016). A Study on Tourist Places in Nagapattinam District-Tamilnadu. Journal of basic and applied Research, 2(2), 211-214.
- Subaramanian, N. (1973). Social and Cultural History of Tamilnadu. AD1336) Ennes Publications, Udamalai.
- Subbarayalu, Y. (1973). Political Geography of the Chola Country (No. 30). State Department of Archaeology, Government of Tamilnadu.
- Velmurugan, V. S. Libraries in Tamilnadu: A History of Public Library. International Journal of Multidisciplinary Academic Research, 1.
- Vēnikāṭcalapati, Ā. I. (2006). In those days there was no coffee: Writings in cultural history. Yoda Press.
- Venkatasubramanian, T. K. (2010). Music as History in Tamilnadu. Primus Books.
- Vora, K. H., & SubbaRaju, L. V. (1987). Techniques in exploration of marine Archaeological sites-a case history from TamilNadu coast. New Delhi: CSIR.
- Webster, J. C. (1993). History of Christianity in India: Tamilnadu in the Nineteenth and Twentieth Centuries, vol. 4, pt. 2. International Bulletin of Missionary Research, 17(2), 91-92.
- Wendy Doniger. (2010). The Hindus: an alternative history. Oxford University Press, USA.